

prised by the slight modifications necessary to impart that practical result—fine-art design.*

He next spoke of ornamental art, which class, he said, includes works by Raffaele, P. Veronese, Tintoret, Rubens, Le Brun, Verrio, and other eminent painters. Sculpture he considered to be the ornamenting accessory to architecture. The ornamental designer has no status with the general public. The application of embellishment is almost unlimited, and nothing which consists of a combination of forms should be deemed beneath the range of art. Art, it was said, has but one general purpose and effect alike intelligible under every aspect; nevertheless, the broad distinctions in its practice, originating in human pride, have sapped its energies, and discovered its entire frame into fragments, each of which is striving to maintain a separate existence and identity. Mr. Dwyer contended, that as all divisions or kinds of art are for the most part decorative, so then a combination uniting one branch with another, and strengthening all, would be most valuable.

It was then remarked, that it is among the applications of art which have been most perverted and misinterpreted, that remedies are necessary; that the fine arts, as we have been instructed to name them,—architecture, sculpture, and painting,—are each imperfect and incomplete one without the other, and that, nevertheless, their association requires to be presided over and directed by the comprehensive purpose in the result or effect, which is decorative art. As an instance of what he intended to imply, he referred to the new British Museum as a fine specimen of architecture, but quite out of place, and having no harmonious association with anything surrounding it. This had not been the case with the style of building it was displacing, nor is the same deficiency evident in the new palace at Westminster. Indeed, the suggestions which have been entertained with reference to the bridge, are proofs of a far better taste in that quarter. These examples, he said, also show that art is inevitably influenced by contingencies.

The reader remarked that there remained the great distinction between art and its application to arrange. In the one is the object, in the other the means. He had now approached the main difficulty in his subject: how to hold the balance with justice to all interested in the progressive development of the arts. With the Royal Academy of Arts and its accessories on the one hand, and the industrial arts with their commercial importance on the other, where could all meet on neutral ground to discuss and diffuse mutually a more correct appreciation of the beautiful? It would be remembered that each class has its own means and processes to attend to, but even where so many classes have one and a similar purpose, a mutual concentration and co-operation must be conducive to a general success. In conclusion, he hoped the term "decorative art" would soon be better understood as a combination of all pertaining to high art, fine art, and industrial art, in their general purpose of the embodiment of beauty and perfection with all things material.

ARTISTICAL.

MR. EASTLAKE, R.A., has resigned the office of keeper of the National Gallery, and Mr. Uwins, R.A., is appointed in his stead. It is stated that the sculpture for the pediment of the British Museum has been entrusted to Sir Richard Westmacott, who was supposed to have retired. The election of Mr. Sydney Smirke, as an associate of the Royal Academy, last week, is a second acknowledgment that the academy have virtually rescinded the narrow rule which required the candidates for its honours to be members of no other society of the kind, Mr. Smirke being a fellow of the Institute of Architects. Mr. F. R. Pickersgill, whose first notoriety was given him by the Art-Union of London, was the successful candidate for the other vacant associateship. The election of a secretary and a professor of painting will take place at the end of the month. We find the following, evidently correct, biographical sketch of Mr. Gibson, R.A., in a country paper:—"Gibson, the sculptor, was born in 1790, at Gyllyn, near Conway, in North Wales,

and was the son of a gardener. At an early period he was sent to Liverpool, and apprenticed to a cabinet-maker and carver in wood. He shewed a decided turn for the sculptor's art, and excelled in carving and modelling small wooden figures. A small model in wax of 'Time,' which he executed in his eighteenth year, attracted the notice of Messrs. Franceys, sculptors, of Brownlow-hill, Liverpool. The Messrs. Franceys purchased his indentures, and employed him in the higher branches of their business. Whilst with them, young Gibson executed for Mr. J. Gladstone a bas-relief representing the Seasons, and a Cupid, which is said to be equal to any work of his maturer age. He was noticed by the late W. Roscoe, who procured for him the patronage of Michael Angelo Taylor, then M.P. for Durham. Gibson went to London in 1818, under the auspices of Mr. Taylor, and found immediate employment. He became known to Lord Castlereagh, from whom he received letters of introduction to Canova, and in 1820 he went to Rome for the purpose of study. At Rome he met the Duke of Devonshire, for whom he executed the celebrated Mars and Venus. This work attracted the notice of the King of Bavaria, who gave him general commissions, and since then he has rapidly advanced to a first place amongst British sculptors. His last work is the statue of Huskisson, recently erected at Liverpool."—Gibson's original statue of Huskisson will be placed in the London Exchange.—The late Mr. Henry Howard had been a full member of the Royal Academy nearly forty years, having been elected in 1808. He was made an associate in 1801. He was the oldest member, with the exception of the president, Sir Martin Shee, who was elected in 1800, and Mr. Turner, who dates from 1802. Sir Robert Smirke, Mr. Ward, and Sir R. Westmacott, who were all elected in 1812, stand next in seniority.—Mr. M. L. Watson, the sculptor, who died on the 28th ult., aged forty-three, was articled to a solicitor, but found art a more engrossing pursuit, and thought he might effect greater deeds out of the office than in it. Flaxman helped him: he went to Italy, stayed three years, returned, spent his last shilling, and was then engaged by Chantrey as a modeller. Not obtaining an advance of wages when he sought it, he left Chantrey, and was first engaged by Mr. Bailey, afterwards by Mr. Behnes, and then tried once more on his own account. "At this time," says the *Athenaeum* of the 6th inst., which contains an interesting notice of the sculptor's progress, "Chantrey died; and on Allan Cunningham's recommendation, Lord Eldon was pleased to entrust the two colossal statues of the late Lords Eldon and Stowell—one of Chantrey's last and largest commissions—to Mr. Watson for completion. Chantrey had done nothing to the work beyond a few indications on paper; and the two statues—which are now, we are told, fast rising from the marble—were designed under the superintendence of Allan Cunningham, modelled, and since completed in plaster and part in marble by Mr. Watson. Another of his better works (for he was only rising into reputation at his death), is a full-sized portrait statue of Flaxman, modelled in 1843, and transferred to marble at the request of a committee, consisting of the Marquis of Lansdowne, Mr. Rogers, Mr. Hallam, Mr. Eastlake, Mr. Barry, and other well-known connoisseurs and artists." He is perhaps best known by the clever bas-relief on the Hall of Commerce, in Threadneedle-street: he was employed at the time of his death on a bas-relief for the unlucky Nelson monument.—The death of the Perthshire sculptor, Anderson, whose Tam O'Shanter is well known, was caused, in Liverpool, by typhus fever.—Sir Robert Kane recently made the curious statement to Lord Clarendon, in Dublin, that the present Act of Parliament for the protection of the copyright of designs was first set on foot, and obtained, through the instrumentality of Sir Emerson Tennent, by an Irish house, Messrs. Henry, of Island-bridge, to protect Irish designs from being pirated and adopted as French by the Manchester houses! The act was made, of course, imperial, but its original object was, as stated, to protect the designs produced in Ireland.

STAIN FOR NEW OAK.—Fresh lime-water is said to be a good stain for new oak.

IMPROVEMENTS in 'the break' are still in course of constant and repeated suggestion; 'yet even of these,' says a contemporary, 'but few have come into use,—the greater part of the railways still employing the old form through the influence of their eminent engineers, who cannot bear the introduction of any inventions but their own, however superior they may be. We have this week inspected a new kind of break, patented by a Mr. Lee, and now being taken up by a company, with offices, in Moor-gate-street. It consists of a break-block beneath each wheel, or one pair of wheels, of a certain number of carriages in a train, as may be required. This block is attached by connecting rods to a lever, working on the axle as a fulcrum. From the top of this lever a connecting rod leads to a bent lever, on the extreme end of which is another connection rod, with a screw-box on the end, which is raised or lowered by the guard on the top of the carriage, turning a winch handle, by which the break is either pressed with great force on the rail under the wheel, or put out of gear. The plan was in operation on the Croydon line for twenty weeks, when, we are assured, it was found to have eleven times greater breakage-power than the old break; and a train, going at the rate of from thirty to forty miles an hour, could be stopped in less than 100 yards, without the passengers being aware that the breaks had been applied. This break can also be put into action, in right of the same patent, by a buffer acting upon a rod and spring, whereby the train stops itself; it can also be applied by the engine-driver, in cases of extreme danger, by a steam-pipe from the boiler, stopping the last carriage first,—thus preventing the slightest collision. We understand a testimonial, expressive of its merits, was signed by nine guards who had used it. When we consider that it was sworn in evidence, on the inquest on the bodies of the sufferers at the Wolverton accident, that a train could not at that velocity be stopped under 500 yards, it is clear that, if directors will not adopt proper safety principles, when offered to them, it becomes a duty devolving on the public to compel their adoption."—The *New York Sun* describes a 'railroad sprinkler' in use on the Stonington Railway for "watering the track and road bed, thereby diminishing the friction of the cars upon the track, preventing the boxes and journals from being heated, by keeping away the dust, preserving the paint and varnish by not having to clean the cars so often, relieving the passengers from great annoyance, and taking from the breakmen a large share of their labour at the through stations. This improvement has been very popular with travellers. It requires about 2,000 gallons for the Stonington Railroad (forty-seven and a half miles). The machine is attached to the train behind the usual water-tank, and is under the control of the engine man by a rope attached to a valve, which he shuts and opens at pleasure."—The suspension of works in various quarters is still in progress. Besides the notice which one contractor on the Great Western lately gave to 1,400 men, the company are about to discharge 350 more at New Swindon.—The works of the South Wales line have been suspended in Pembrokeshire, from uncertainty of the precise direction in which to proceed with the line, it is said. At Newport, however, the works on this line have been suspended in consequence of the pressure, and about 400 men, it is said, discharged, although the contractors have sent a number of their 'navvies' to push on the contract at Bridgend. The force at Stow Hill Tunnel, too, is to be reduced.—A partial suspension of the works on the East Lancashire, at Burley, took place on Monday week. It is said that Messrs Hattersley intend to employ none but their best and steadiest workmen during the winter.—Orders have been issued, it is said, to suspend for a time the prosecution of the works on the Blackburn, Clitheroe, and North-Western Extension Branch of the Bolton, Blackburn, Clitheroe, and West Yorkshire Railway Company.—It is said that one great railway contractor has more than 7,000,000*l.* of contracts incomplete at this moment; and, although 2,000 workmen have recently been discharged from his employ, he yet pays 50,000*l.* a week in wages alone.

* We shall engrave a few of these for an early number.